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ABSTRACT

The first section of this monograph describes research trends and major issues in the arts education field, such as: (1) some of the major arts education advocacy pieces; (2) current policy and practices in arts education; (3) current trends in arts education research; and (4) building a case statement for arts education based on research. The second section lists bibliographic citations from the research literature that validate each of the 11 points of a case statement proposed on behalf of arts education based on current education concerns. The third, and final, section contains annotations of the 88 sources cited in the monograph arranged by discipline (multidisciplinary studies, dance, music, theater, and visual art). The sources include qualitative and quantitative research on dimensions of the arts and other variables; journal entries that are compilations of research on dimensions of the arts and arts education; writings that are the accumulation of years of research by well known education and arts researchers; and evaluations and assessments of arts projects and programs. The second and third sections of the monograph are cross-referenced. (Author/DB)

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BUILDING A CASE FOR ARTS EDUCATION:

An Annotated Bibliography of Major Research 1990

John McLaughlin, Ed.D.
Arts and Education Consultant

U.S. DEPARTMENT OF EDUCATION
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ARTS COUNCIL

Education reform is providing the opportunity to realize the value and benefits of a comprehensive arts education program. The arts must play a major part in assuring a balanced and useful education for all Kentuckians.

We believe the arts can assist in seeing a better educated, culturally aware citizenry for Kentucky and for America. Literacy in the symbol system we call the arts can greatly help students function in a future which will be much more culturally diverse and more culturally connected, than today. It is the nature of the arts to draw out of diversity, a kind of fundamental connection common to humanity. Through the arts we can speak different languages but be understood and appreciated by all who listen.

The Kentucky Alliance for Arts Education and the Kentucky Arts Council are proud to make this publication available to those who strive to see arts education a basic in the educational curriculum of their schools.

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PREFACE & ACKNOWLEDGEMENTS

In 1987, the Kentucky Arts Council received a planning grant under the National Endowment for the Arts' (NEA) Arts In Schools Basic Education Grant Program (AISBEG). After a year of cooperative planning involving the Arts Council, the Kentucky Alliance for Arts Education, the Kentucky Department of Education and other arts and education experts from across the state, Kentucky became one of eight states to receive the first implementation funding through the AISBEG Program. Kentucky's implementation plan — called the Basic Arts Program — was designed on the foundation provided by the Kentucky Plan for Comprehensive Arts in Education adopted earlier by the Kentucky State Board of Education.

Implementation of Kentucky's Basic Arts Program, now occurring in nine local school districts, focuses on the following elements: comprehensive and sequential arts inservice in music, dance, visual arts and drama with special education in all four areas; cultural arts resource planning and implementation; and curriculum and assessment development. Each district is pulling this activity together under its own comprehensive long-range plan for arts education.

Noticeably lacking during the planning phase for the Basic Arts Program was a single, concise source for research in arts education which would help support our claims about the value of including the arts in the educational lives of our children. In our work with school districts over the past years, it has become evident that they too could use the research in justifying the improvement (or even the establishment) of their own arts education program. With the day-to-day realities of time-on-task requirements, lack of confidence and personal skills in the arts by the regular classroom teacher, few arts specialists, and a tradition of seeing the arts as "extra-curricular" or "after school programs," it was difficult to see any real advancements made in arts education in many Kentucky schools. Then something occurred which few had anticipated.

On June 8, 1989, the Kentucky Supreme Court declared Kentucky's system of public education unconstitutional. In its ruling, the Court listed seven capacities which must be included in the reform plan to ensure an "adequate education" for Kentucky's children — one of which was: "Sufficient grounding in the arts to enable each student to appreciate his or her cultural and historical heritage." Never before in the history of Kentucky education had the arts been placed on such legal footing, equal with other subject areas and seen as absolutely essential in providing an adequate and balanced education for all Kentuckians.

With the bold reform of Kentucky education, we now have before us a chance to make great gains in arts education and in the overall quality of education our children receive. From the 1990 Kentucky Legislative Session came the Kentucky Education Reform Act of 1990. The Reform Act lists six goals of the new Common Core of Learning in which the arts are included. However, a great deal of work is left to be done on the state and local levels before seeing strong, sequential, curriculum-based arts instruction a reality in all schools. Now is the time to emphasize the benefits of a top-quality, comprehensive arts education program which is incorporated as a basic in the educational curriculum of schools.

In light of education reform and in an attempt to build a stronger rationale for arts education, the Basic Arts Program's Oversight and Advisory Committee recommended the development of an annotated bibliography that could be used to convince educators, business leaders, politicians, parents and others of the value of incorporating a comprehensive arts education program into the basic educational curriculum of all schools. We needed to be able to point to research which indicated that arts education will enhance and improve a school's curriculum by positively effecting the broader concerns of education.

This bibliography, developed by Dr. John McLaughlin, Arts and Education Consultant and past Arts Education Director for the American Council for the Arts, was designed to influence decision-makers who either are not convinced or are not aware of the validity and value of arts as basic in a child's education. The bibliography's premise is:

> If high quality arts instruction is included in a school system's goals and curricula, many other concerns of education will also be addressed. (McLaughlin, p. 3)

As a unique feature of this bibliography, Dr. McLaughlin has developed an 11-point case statement of commonly accepted goals of education. The research included in this bibliography proves that arts education can indeed aid school districts in meeting these goals. State and community arts and education leaders will be able to use this publication as a tool to bring a comprehensive arts education program in each local school district closer to realization.

For reasons such as accessibility to research and a publishing deadline, this bibliography does not include all the pertinent research available. The Kentucky Alliance for Arts Education and the Kentucky Arts Council hope that this work will provide a starting point for a national compilation of research which supports the importance of arts education in meeting the broader educational goals of all schools.

This bibliography is not intended to be a comparison of research in each arts area. It is intended to be a tool for use in convincing politicians, parent and teacher organizations, superintendents, school boards, business and other community leaders of the value of a comprehensive arts education program.

We wish to thank Dr. McLaughlin for his work on this bibliography. His expertise and experience provided the background and knowledge for developing the framework and determining the content of this project.

We wish to also thank the National Endowment for the Arts and especially the NEA Arts in Education Program for assistance through the AISBEG Program. The Kentucky Arts Council and the Kentucky Department of the Arts must be recognized for their contributions to this project; the Arts Council for its grant to the Alliance which enabled it to employ Dr. McLaughlin and print the bibliography, and the Kentucky Department of the Arts for its generous assistance with proofreading and cover design.

The potential use of this bibliography is virtually limitless. We welcome comments on this publication and hope that it will serve as an indispensable tool in advocating a strong, comprehensive arts education program in schools nationwide. We also welcome any sources for research which would help us expand upon this bibliography. Let us know if it helps.

Dennis Horn
Coordinator
Basic Arts Program

OVERVIEW

Building A Case for Arts Education: An Annotated Bibliography of Major Research proposes an 11-point case statement for arts education based on current education concerns. The case statement is as follows:

1. The arts enhance students' creativity and increase creative thinking and problem-solving ability.

2. The arts are an integral part of human development in dimensions such as use of both hemispheres of the brain; development of cognitive, affective and psychomotor skills; and learning styles.

3. The arts increase communication skills vitally needed in today's complex society with its emphasis on technology and mass communication.

4. The arts enhance basic literacy skills (literacy here being defined more broadly than just fundamental reading skills) to include cultural literacy and literacy of non-verbal stimuli.

5. The arts enable students to acquire aesthetic judgment, a skill which enhances daily life and affects individual choices as well as group decisions concerning the human environment.

6. The arts develop self-esteem and help students gain a more positive self-concept. Low self-esteem is considered the root of major societal problems such as violence, teenage suicide, and substance abuse.

7. The arts provide students better cross-cultural understanding through knowledge of civilizations and cultures past and present. Cross-cultural understanding is significant in terms of the international nature of the economy. In terms of human relationships, failure to understand the pluralistic nature of society often leads to racial and ethnic tensions.

8. The arts improve the school atmosphere and can aid in improving student attendance and decreasing the dropout rate.

9. The arts provide numerous career opportunities both in the commercial/entertainment industry and in the not-for-profit sector.

10. The arts improve student performance in other subject areas.

11. The arts are a valuable teaching tool in working with special populations such as students with physical or mental handicaps, those with limited English proficiency, or the economically disadvantaged.

The first section of this monograph builds a case for arts education based on advocacy and current national, state and local trends, and also describes research trends and major issues in the arts education field. The second section lists bibliographic citations from the research literature that validate each of the 11 points of the case statement. The third section contains annotations of the 88 sources used, arranged by discipline (multidisciplinary studies, dance, music, theater and visual art). The sources include qualitative and quantitative research on dimensions of the arts and other variables; journal entries that are compilations of research on dimensions of the arts and arts education; writings that are the accumulation of years of research by well known education and arts researchers; and evaluations and assessments of arts projects and programs. The second and third sections of the monograph are cross-referenced for easy access.

SECTION I

Background

BACKGROUND

PURPOSE

Arts education has reached a prominent position in the discussion of educational reform. The arts community, along with the education community, has called for the reform of the way children are educated in the arts. Significant movement has taken place at the national, state and local levels toward collaborative ventures to reform arts education in the schools. Participants in these collaborative ventures have included arts agencies, education associations, higher education institutions, state departments of education, PTA's, school boards, artists and arts organizations. The broader the partnerships, the more successful the efforts have been to institutionalize the arts as part of the basic curriculum of schools.

Efforts to bring about reform of arts education have garnered significant support from the education, arts, and business sectors. Advocacy by these groups provides the essential impetus to move arts education forward, but does not always build a powerful enough case to convince state legislatures and local school boards, both of whom make key decisions about daily classroom activities and funding of school programs.

What is needed is a companion set of rationales for the arts in schools that builds on some of the current concerns of educational reform. These rationales should address issues such as literacy, school attendance, self-esteem, cultural diversity, and creative thinking abilities — in short, the major issues facing educational reformers. A bounty of research demonstrates the relationship between the arts and these educational issues.

The purpose of this monograph, therefore, is to build a case for arts education that addresses some of these major educational concerns. If high quality arts instruction is included in a school system's goals and curricula, many other concerns of education will also be addressed.

The arts are not the solution to all of the ills of society nor to all of the problems of education. The arts, however, can contribute to a strong education that meets many of the broader goals of schooling, an education that will prepare students to live in the complex society of the 21st Century.

The remainder of this introduction will examine: (1) some of the major arts education advocacy pieces; (2) current policy and practices in arts education; (3) current trends in arts education research; and (4) building a case statement for arts education based on research. The second section of this monograph will list bibliographic citations of major research organized according to the 11 points of the case statement and cross-

referenced with the third section. The third section will contain annotations of all the citations, organized by arts disciplines.

MAJOR ADVOCACY PIECES

The reform of education has been a major national topic since the National Commission on Excellence in Education released its 1983 report, *A Nation at Risk*. Since that time a number of educational reform reports have included the arts as a basic part of the educational curriculum. In addition, other reports entirely devoted to the reform of arts education have appeared. A 1990 publication from the American Council for the Arts (McLaughlin, 1990) contains executive summaries of over 50 such pieces showing the scope of the advocacy efforts on behalf of arts education.

Also in 1983 The College Board published *Academic Preparation for College: What Students Need to Know and Be Able to Do*, a report that listed the arts as one of six basic curriculum areas for all college-bound students. The report declares:

> The arts — visual arts, theater, music, and dance — challenge and extend human experience. They provide means of expression that go beyond ordinary speaking and writing. They can express intimate thoughts and feelings. They are a unique record of diverse cultures and how these cultures have developed over time. They provide distinctive ways of understanding human beings and nature. The arts are creative modes by which all people can enrich their lives both by self-expression and response to the expressions of others. (College Board, 1983, p. 16)

Former Secretary of Education William J. Bennett contributed *First Lessons: A Report on Elementary Education in America*, which, like the College Board study, cited the arts as central to the school curriculum. Bennett wrote:

> The arts are an essential element of education, just like reading, writing and arithmetic. . . . Music, dance, painting, and theater are keys that unlock profound human understanding and accomplishment. . . . An elementary school that treats the arts as the province of a few gifted children, or views them only as recreation and entertainment, is a school that needs an infusion of soul. Children's imaginations yearn for the chance to transcend the ordinary, to hear and see what they have not heard and seen before. (Bennett, 1986, p. 34)

The U.S. Congress mandated the National Endowment for the Arts (NEA) to prepare a report on the state of arts education in the country. This report, *Toward Civilization*, the first such summary in over 100 years, stated as follows: "The problem is: basic arts education does not exist in the United States today." (NEA, 1988, p. 1).

Toward Civilization advocates for arts education on the basis of the power the arts give students to understand civilization, develop creativity, learn the tools of communication, and develop the capacity to make wise choices. In building a case for the arts in schools the report cites other advocacy efforts:

> To sum up, the arts are in triple jeopardy: they are not viewed as serious; knowledge itself is not viewed as a prime educational objective; and those who determine school curricula do not agree on what arts education is. There is a major gap between the stated commitment and resources available to arts education and the actual practice of arts education in schools.
>
> Arts education, generally limited to instruction in music, drawing, painting, and crafts, has always had a place, even if in a minor way, in America's schools. And the current move for educational reform has to a certain extent embraced the arts as well as the sciences and humanities. Most national education authorities — Secretary of Education William Bennett, the Council of Chief State School Officers, the National School Boards Association, the National Education Association, the American Federation of Teachers, the College Board — support the general concept of making arts teaching a part of basic education. (NEA, 1983, p. 7)

The National Coalition for Education in the Arts (NCEA, formerly the Ad Hoc National Arts Education Working Group), a coalition of almost 30 national arts education associations, arts advocacy groups, and arts service organizations, prepared two documents advocating for arts education. These documents, "The Philadelphia Resolution" and "Concepts for Strengthening Arts Education in Schools," provide a solid foundation for policy formation at the state and local levels. "The Philadelphia Resolution" states:

> . . . every elementary and secondary school should offer a balanced, sequential and high quality program of instruction in the arts disciplines taught by qualified teachers and strengthened by artists and arts organizations as an essential component of the curriculum. (NCEA, 1986)

In November of 1987, the American Council for the Arts and the Music Educators National Conference brought together 150 leaders from a broad cross section of organizations working to improve arts education at the national, state and local levels. That meeting (called The Interlochen Symposium: Toward a New Era in Arts Education) led to 35 specific recommendations for the improvement of arts education. The participants drafted "The Interlochen Proposal" which declares:

> American schools, K-12, should provide arts education for all students every day. Instruction in the arts should encompass visual art, music, dance, theater,

> and creative writing. It should be accorded resources of time, money, and personnel equivalent to other basic areas, and the same level of expertise. Every school should have an in-school sequential arts program that serves all the children. (McLaughlin, 1988, p. 119)

Along with the many education associations that have released advocacy statements on arts education — the National Education Association, the American Federation of Teachers, the Council for Basic Education — the Association for Supervision and Curriculum Development (ASCD) adopted a resolution on the arts as essential to the school curriculum. This resolution was adopted at ASCD's 44th Annual Conference held in the spring of 1989. The resolution states:

> ASCD supports the concept that arts education is essential in a balanced curriculum and urges educators to include the visual and performing arts at all appropriate levels of education. The Association encourages educators to explore opportunities to integrate the arts in an interdisciplinary approach to education and seek a variety of techniques to assess such an approach. (ASCD, 1989)

Finally, a number of well known writers and consultants on arts education have published significant pieces which add to the growing advocacy literature. Perhaps the most compelling of these is *Can We Rescue the Arts for America's Children? Coming to Our Senses 10 Years Later* (Fowler, 1988). In this book Charles Fowler analyzes the decade since the release of the landmark report, *Coming to Our Senses: The Significance of the Arts for American Education*, by the Arts, Education and Americans Panel under Chairman David Rockefeller, Jr. Although Fowler notes that the intervening decade did not realize the goals of the original report (and in fact saw some dramatic setbacks for arts education), the current atmosphere of reform encourages optimism. Fowler writes:

> If education is the means by which each individual realizes his or her inherent potential, then every student should have the opportunity to develop and use all the forms of intelligence. . . . This view of the arts as forms of human cognition and as systems of meaning important for all students has already begun to have an effect on the curriculum. Cultural literacy is emerging as a fundamental goal of arts education. Accordingly, students should be given the study necessary to assure familiarity with all of a culture's basic symbol systems, the arts included. New entrance requirements in some colleges and universities and new requirements for graduation in some states recognize the need for, and the value of, knowledge and understanding of the arts. . . . This way of viewing the arts places them squarely within the academic, cognitive priority of American schooling. (Fowler, 1988, pp. 12, 13)

CURRENT POLICY AND PRACTICE

Building on some of this national advocacy, and coupled with strong advocacy efforts at the state and local levels, an impressive wave of reform in arts education has begun across the United States, through efforts which include policy formation and program development at all levels. Although current trends are encouraging, there is still a need for more unity of effort, particularly in the arena of arts education policy. In addition, there are key issues in arts education (which will be mentioned later in this section) that need to be addressed if the arts are to become institutionalized within the schools.

(1) *National Trends*

As mentioned before, the National Endowment for the Arts' *Toward Civilization* contains many recommendations for the improvement of arts education at all levels. Under the direction of former NEA Chairman Francis Hodsoll, the Endowment placed major emphasis on arts education. The NEA's Arts in Schools Basic Education Grants (AISBEG) were awarded to states for collaborative ventures between state arts agencies and state departments of education that would assure the establishment of curriculum-based arts education in local school districts. In the spring of 1989 the NEA convened an arts education advisory panel to consider future directions. Because of limited funding for arts education from the NEA, coupled with a very small allotment for arts education from the U.S. Department of Education, the burden of funding the recommendations for reform still falls to the state and local levels.

The National Coalition for Education in the Arts, also mentioned earlier, continues to examine, develop and monitor policy that affects arts education. "Concepts for Strengthening Arts Education in School" contains 11 key principles for the improvement of arts education. NCEA is currently attempting to expand the definition of these principles and address other issues crucial to the field.

Many other arts and education organizations and associations have made a commitment at the national level to the improvement of arts education. Their task over the next few years will be to expand that commitment through regional and local members who can translate the rhetoric of commitment into the reality of classroom practice.

(2) *State Level Trends*

In response to the NEA's AISBEG Program a number of states have developed strong collaborative ventures to assure that the arts are essential curricula in their local school systems. Many of the states that have been successful had begun their efforts long before the Endowment's emphasis on curriculum-based arts education. Kentucky was one such state; another, Minnesota, developed the Comprehensive Arts Planning Program

(CAPP) as a joint venture of the state arts agency, the state department of education and the state arts education alliance. The Minnesota state legislature has funded the program since its inception in 1983, allowing for its expansion to more districts.

Some states (e.g., Utah, New Jersey, South Carolina, Missouri, New York, Michigan) have shown significant progress through the AISBEG Program while other states (e.g., California, Alaska) have initiated efforts without the advantage of NEA funding. Each state has addressed the process of reform in its own way. However, there seem to be certain common success factors in all of these efforts, including:

1. Inclusion of a broad number of partners from education, the arts, and the business sector;
2. True collaboration between the state arts agency and the state department of education;
3. Recognition of local control over curricular matters and the local character of education;
4. Development of long-range plans that are realistic and sequential;
5. Development of advocacy efforts aimed at state legislatures and local school boards; and
6. Policy formation based on current research and trends in the arts education field.

(3) *Regional/Local Trends*

The same spirit of collaboration that exists at the state level has been evidenced at the regional and local levels. More and more communities are attempting to develop long-range plans to improve the way the arts are taught in schools and involve cultural institutions and artists in the process. Corporations and foundations at the local level have often taken leadership roles to advance these planning and implementation efforts.

The initiator of these efforts varies from site to site. In San Francisco the Education Fund led the way; in Kansas City's Arts Partners Program, it was the local chapter of Young Audiences that began the process. No matter who takes the first step, the same six factors listed above seem to be crucial to the success of planning efforts. Also essential is a strong relationship with the goals and practices of the state department of education and the state arts agency.

Kentucky appears to be on the right track in this long-range planning effort with its "Basic Arts Program: Eight Step Guide for Planning." One regional plan that could

become a national model is the long-range arts education venture of the River Cities Cultural Council which serves a three-state region including parts of Kentucky, West Virginia, and Ohio.

(4) *Basic Issues*

Whether efforts for the improvement of arts education are undertaken at the national, state or local level, basic issues must be addressed to assure that the current interest and activity in arts education is not just a phase, but carefully planned action that will result in long-term institutionalization of the arts in schools. Past discussions of some of these issues have caused splits within the field and led to serious turf battles. Today, they must be met head on and dealt with through collaborative discussions and policy formation.

These issues include:

1. Who should teach the arts?
2. What should the arts curriculum include?
3. How can classroom teachers, arts specialists, and artists be better trained to teach the arts in schools?
4. How should arts programs and arts classes be evaluated?
5. How can arts programs be funded?
6. What builds better public awareness for the value of the arts in schools and in society as a whole?
7. How do the arts in schools reflect the cultural diversity of the country?
8. Who are the partners in the arts education venture and how do these partners function together in true collaboration?
9. How does arts education extend from pre-school through adulthood?
10. How much time should be devoted to the arts at each level of schooling and what arts credits should be required for college entrance?

CURRENT TRENDS IN RESEARCH

A great deal of research over the past two or three decades has pointed to improved practice in the way the arts are taught in school; other work has shown the importance of the arts to the cognitive development of the child. Unfortunately, as is the case with

much educational research in the United States, this body of work has not been widely disseminated and as a result has had little effect on teaching of the arts.

Currently the National Arts Education Research Center, with funding from the National Endowment for the Arts and the U.S. Department of Education, is addressing key issues and gaps in arts education research. Each Research Center site — one at New York University (NYU) and the other at the University of Illinois, Champaign-Urbana — has approached the research in a different way.

The NYU site is examining how successful teachers work in the classroom. Beginning with the New York area, and later expanding across the country, the NYU Center has worked with selected teachers to help them design their own research projects. The University of Illinois site has looked toward a broader picture of arts teaching in a variety of disciplines and what types of arts curricula are now being used.

There are a number of other notable research efforts currently in process. The Getty Center for Education in the Arts continues to conduct major research on teaching of the visual arts in accordance with its own Discipline Based Arts Education approach. Noted Harvard researcher Howard Gardner is implementing some of his theories on arts criticism in the Pittsburgh School System's Arts PROPEL project.

Some significant changes in the field of educational research over the past several years have aided arts education research efforts. For a time, most research studies, though scientifically based, were criticized for their lack of rigor or for the low reliability and validity of their instrumentation. As noted educational researcher David Berliner (1987) points out, the acceptance of educational research has improved and, as a field, educational research is no more or less accurate than most scientific research. This observation should strengthen the search for past arts education research which addresses educational concerns of the present day.

As a result of recent changes in direction by the American Association for Educational Research, more qualitative research studies, or combined qualitative/quantitative measures, have been undertaken. The studies from the NYU site of the National Arts Education Research Center (a number of which are included in this bibliography) are examples of this mixed type of research.

Even with current research efforts, there are still many gaps. More research is needed on successful arts teaching and practice. The question of arts program assessment and student learning in the arts is a key research area that must be undertaken since assessment is a major component of present-day educational reform.

Finally, a better mechanism is needed to disseminate the research that has already been done. Research should inform both policy and practice in arts education. Too often, it does not.

A CASE FOR ARTS EDUCATION BUILT ON RESEARCH

Many impressive case statements for arts education have been made, beginning in the 1970's. Perhaps the most convincing of these was written by Katherine Bloom and Jane Remer (1976). Some statements have been very esoteric; others are more concerned with educational issues.

What is needed today is a case statement for arts education that addresses the present-day concerns of educational reform. Ample evidence exists in the literature that the arts can have an impact upon many major concerns of education. As stated earlier, however, the arts are not a panacea for all of the ills of society nor for all of the problems currently facing America's schools. A high quality arts education program, one that addresses the ten basic issues outlined earlier (p. 9), can contribute significantly to school reform.

The remainder of this paper is devoted to building a case statement which reflects the major concerns of education, and research citations which validate the points of the statement. The case statement follows.

A Case Statement for Arts Education

High quality arts education programs, based on a curriculum, taught by qualified teachers, and supported by arts resources from cultural institutions and artists, have been proven to support other quality goals of schools, as follows:

1. The arts enhance students' creativity and increase creative thinking and problem-solving ability.
2. The arts are an integral part of human development in dimensions such as use of both hemispheres of the brain; development of cognitive, affective and psychomotor skills; and of individual learning styles.
3. The arts increase communication skills vitally needed in today's complex society with its emphasis on technology and mass communication.
4. The arts enhance basic literacy skills (literacy here being defined more broadly than just fundamental reading skills) to include cultural literacy and literacy of non-verbal stimuli.
5. The arts enable students to acquire aesthetic judgment, a skill which enhances daily life and affects individual choices as well as group decisions concerning the human environment.

6. The arts develop self-esteem and help students gain a more positive self-concept. Low self-esteem is considered the root of major societal problems such as violence, teenage suicide, and substance abuse.

7. The arts provide students better cross-cultural understanding through knowledge of civilizations and cultures past and present. Cross-cultural understanding is significant in terms of the international nature of the economy. In terms of human relationships, failure to understand the pluralistic nature of society often leads to racial and ethnic tensions.

8. The arts improve the school atmosphere and can aid in improving student attendance and decreasing the dropout rate.

9. The arts provide numerous career opportunities both in the commercial/entertainment industry and in the not-for-profit sector.

10. The arts improve student performance in other subject areas.

11. The arts are a valuable teaching tool in working with special populations such as students with physical or mental handicaps, those with limited English proficiency, or the economically disadvantaged.

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SECTION II

Case Statement & Citations

CASE STATEMENT & CITATIONS

OVERVIEW

This section contains the 11-point case statement along with bibliographic citations that validate each of the particular points. On occasion, when a piece of research examined multiple dimensions of education (such as a study which shows the relationship of visual art to student thinking ability, self-concept and multicultural understanding), that work is cited under more than one point of the case statement.

Citations are classified and coded as follows:

MD Multidisciplinary (research which addressed more than one art form)
DA Dance
MU Music
TH Theater (including creative drama)
VA Visual Art

Each citation in this section is cross-referenced to the third section, the Annotated Bibliography. For example, the code VA12 indicates the twelfth reference under the visual arts section of the Annotated Bibliography.

The reader will notice that point #9 of the case statement shows fewer citations than other points. This is an area of research that needs to be broadened. Some of the research giving credence to the arts as a potential career choice should be tied to the numerous economic impact studies done in recent years.

1. THE ARTS ENHANCE STUDENTS' CREATIVITY AND INCREASE CREATIVE THINKING AND PROBLEM SOLVING ABILITY.

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DA03 Dimondstein, G. Development of a dance curriculum for young children. CAREL arts and humanities development program for young children. Washington, DC: Central Atlantic Regional Education Lab, 1969. (ED032936)

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MD07 Gardner, H. *Art, mind and brain: a cognitive approach to creativity*. New York: Basic Books, Inc., 1982.

MD09 Goodlad, J. *A place called school: prospects for the future*. New York: McGraw-Hill Book Co., 1984.

MU02 Gresh, R. Heightening aesthetic response through the development and production of student-created music videos. National Arts Education Research Center, NYU: New York, 1990.

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MD18 Olson, L. In Pittsburgh: new approaches to testing track arts "footprints." *Education Week*, November 16, 1988, pp. 22+.

MD20 Puzzuoli, D. & Peltonen, J. Evaluation of the cultural and creative arts program in Monongalia County (June 24 - July 26, 1968). Morgantown, WV: Monongalia County Board of Education, 1968. (ED047881)

DA08 Reber, R. Creative thinking and dance/movement skills of hearing impaired youths. An experimental study. *American Annals of the Deaf*, 1981, *126* (9), pp. 1004-09. (EJ580040)

MD22 Resnick, L. *Education and learning to think*. Washington, DC: National Academy Press, 1987.

VA21 Rodriguez, I. Resolving the lack of frequent art experiences of a primary classroom by preparing and implementing an art curriculum. Practicum report, Nova University, Florida: 1984. (ED252298)

DA09 Rowen, B. An exploration of the uses of rhythmic movement to develop aesthetic concepts in the primary grades. New York: Columbia University, Teachers College, 1966.

TH11 Ridel, S. J. An investigation of the effects of creative dramatics on ninth grade students. (Doctoral dissertation, The Florida State University, 1975). (UMI 75-28, 811)

MD23 Root-Bernstein, R. Education and the fine arts from a scientist's perspective: a challenge. White paper written for the College of Fine Arts, UCLA, 1987.

MD24 Schumacher, S. Richmond County Public Schools Art Program: an evaluation of the impact of the arts program on the curriculum, students, teachers, and community, 1980-1981 (Third Year Project). Warsaw, VA: Richmond County Public Schools, 1981. (ED209303)

MU10 Truglio, A. An individualized learner-centered approach for a high school choral program. National Arts Education Research Center, NYU: New York, 1990.

DA10 Trujillio, L. Enhancement of self-concept and academic achievement through ethnic dance. Boulder, CO. Colorado University Center for Multicultural Research and Service, 1981. (ED225735)

2. THE ARTS ARE AN INTEGRAL PART OF HUMAN DEVELOPMENT IN DIMENSIONS SUCH AS USE OF BOTH HEMISPHERES OF THE BRAIN; DEVELOPMENT OF COGNITIVE, AFFECTIVE AND PSYCHO-MOTOR SKILLS; AND LEARNING STYLES.

DA01 Bilski-Cohen, R. The use of creative movement for promoting the development of concept formation and intellectual ability in young culturally disadvantaged children. Final report. Jerusalem (Israel): Hebrew University of Jerusalem, 1974. (ED164681)

VA03 Carson, J. Lowenfeld revisited: a reprise. *Art Education*, May 1986, pp. 40, 41.

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MD06 Gardner, H. *The arts and human development: a psychological study of the artistic process*. New York: John Wiley & Sons, 1973.

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VA20 Kyle, N. Developing a high school art curriculum to increase aesthetic awareness through the study of process of perception and analysis using three-dimensional art forms. National Arts Education Research Center, NYU: New York, 1990.

TH08 McLendon, G. H. Exploring the research concerning left hemisphere/ right hemisphere cognitive processes and examining one instructional technique which may be implemented across the curriculum to produce holistic thinkers. 1982. (ED223541)

MD18 Olson, L. In Pittsburgh: new approaches to testing track arts "footprints." *Education Week*, November 16, 1988, pp. 22+.

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TH11 Ridel, S. J. An investigation of the effects of creative dramatics on ninth grade students. (Doctoral dissertation, The Florida State University, 1975). (UMI 75-28, 811)

MD27 Teachers and Writers Collaborative. The impact of creative writing and other arts on literacy. Final Report. New York: Author, 1976. (ED143009)

4. THE ARTS ENHANCE BASIC LITERACY SKILLS (LITERACY HERE BEING DEFINED MORE BROADLY THAN FUNDAMENTAL READING SKILLS) TO INCLUDE CULTURAL LITERACY AND LITERACY OF NON-VERBAL STIMULI.

VA02 Broudy, H. The role of imagery in learning. Los Angeles: The Getty Center for Education in the Arts, 1987.

TH05 Gourgey, A. The impact of an improvisational dramatics program on school attitude and achievement. Paper presented at the Annual Meeting of the American Educational Research Association (68th, New Orleans, LA), 1984. (ED244245)

MD10 Greenberg, J. The child's capacity to perceive metaphor in art objects: a paradigmatic case of aesthetic development. *Journal of Creative Behavior*, 1979, *13* (4), pp. 232-46. (EJ230322)

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DA10 Trujillio, L. Enhancement of self-concept and academic achievement through ethnic dance. Boulder, CO. Colorado University Center for Multicultural Research and Service, 1981. (ED225735)

TH15 Woody, P.D. A comparison of Dorothy Heathcote's informal drama methodology and a formal drama approach in influencing self-esteem of preadolescent in a Christian education program. (Doctoral dissertation, The Florida State University, 1974). (UMI 74-25, 466)

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8. THE ARTS IMPROVE THE SCHOOL ATMOSPHERE AND CAN AID IN IMPROVING STUDENT ATTENDANCE AND DECREASING THE DROPOUT RATE.

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DA02 Carlson, D. It's time to move: a case for movement education in the music class. Paper presented at the Annual Meeting of the American Educational Research Association (68th, New Orleans, LA, April 23-28), 1984. (ED243776)

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VA13 Forseth, S.D. Art activities, attitudes, and achievement in elementary mathematics. *Studies in Art Education*, 1980, *21* (2) pp. 22-27.

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MD13 Holland, J. Educational Testing Service. The prediction of academic and nonacademic accomplishment. Princeton, NJ: Educational Testing Service, 1967.

TH06 Ingersoll, R. and Kase, J. Effects of creative dramatics on learning and retention of classroom material. Final Report. Washington, DC: National Center for Educational Research and Development, 1970. (ED060000)

VA18 Kaufman, M. Evaluation of E.S.E.A. Title I project of the Silver Lake Regional School District, summer 1973. (ED097405)

MU03 Lauder, D.C. An experimental study of the effect of music activities upon reading achievement of first grade students (Doctoral dissertation, University of South Carolina, 1976). (UMI 76-21, 906)

MD14 Lutz, J. The potential for improving science education through transdisciplinary integration with art education. Paper presented at the annual meeting of the National Association for Research in Science Teaching (49th, San Francisco, CA, April 23-25, 1976). (ED127139)

MU04 Madsen, C. K. Music lessons and books as reinforcement alternatives for an academic task. *Journal of Research in Music Education*, 1981, *29* (2), pp. 103-110.

TH08 McLendon, G. H. Exploring the research concerning left hemisphere/right hemisphere cognitive processes and examining one instructional technique which may be implemented across the curriculum to produce holistic thinkers, 1982. (ED223541)

MU07 Oddleifson, E. Music education as a gateway to improved academic performance in reading, math and science. Paper presented to the Board of Trustees of the South Shore Conservatory, Hingham, MA, Spring 1989.

VA22 Schoener, J.E. & Schwager, I. Title I children's program: Learning to Read through the Arts. Developer/demonstrator project, national diffusion network, United States Office of Education. Evaluation report 1978-79. Brooklyn, NY: New York City Board of Education, Office of Educational Evaluation, 1979. (ED189238)

MU09 Sullivan, E. P. Using music to teach reading: state of the art review. Paper presented at the Annual Meeting of the National Reading Conference (29th, San Antonio, TX), 1979. (ED184109)

MD28 Webb, M.B. Disadvantaged minorities and the arts. Paper presented at the Annual Conference of the National Association of Interdisciplinary and Ethnic Studies (10th, Santa Clara, CA), 1982. (ED215064)

11. THE ARTS ARE A VALUABLE TEACHING TOOL IN WORKING WITH SPECIAL POPULATIONS INCLUDING STUDENTS WITH PHYSICAL AND MENTAL HANDICAPS, THOSE WITH LIMITED ENGLISH PROFICIENCY, OR THE ECONOMICALLY DISADVANTAGED.

DA01 Bilski-Cohen, R. The use of creative movement for promoting the development of concept formation and intellectual ability in young, culturally disadvantaged children. Final report. Jerusalem (Israel): Hebrew University of Jerusalem, 1974. (ED164681)

TH01 Alexander, R. & Hayes, W. The Living Stage Project for orthopedically handicapped children, ages 4-8. Overview 1978-1981. Washington, DC. Living Stage Theater Co., 1981. (ED221992)

TH02 Bernstein, B. Becoming involved: Spolin theater games in classes for the educationally handicapped. *Theory into Practice*, 1985, *24* (3), pp. 219-23. (EJ324617)

VA06 Corwin, S. Integrating American art and American history as an effective teaching/learning strategy. National Arts Education Research Center, NYU: New York, 1990.

MU01 Davis, R. Developing methodology for teaching contemporary song composition to middle school students in a magnet school. National Arts Education Research Center, NYU: New York, 1990.

TH05 Gourgey, A. The impact of an improvisational dramatics program on school attitude and achievement. Paper presented at the Annual Meeting of the American Educational Research Association (68th, New Orleans, LA), 1984. (ED244245)

VA15 Greene, J. The acquisition of language concepts by hearing impaired children through selected aspects of an experimental core art curriculum. *Studies in Art Education*, 1981, *22* (2), pp. 32-37. (EJ239782)

DA05 Hendry, J. Communication through physical activity for learning disabled children. *Perceptual and Motor Skills*, 1983, *56* (1), pp. 155-58. (EJ280356)

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MU05 Michel, D. & Farrell, D. Music and self-esteem: disadvantaged problem boys in an all black elementary school. *Journal of Research in Music Education*, 1973, *21* (1), pp. 80-84.

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DA08 Reber, R. Creative thinking and dance/movement skills of hearing impaired youths. An experimental study. *American Annals of the Deaf*, 1981, *126* (9), pp. 1004-09. (EJ580040)

MD21 Reed, H.B. Skidmore and PEP — where the action is. *Skidmore Alumnae Quarterly*, 1967, *46* (2), pp. 12-15. (ED025548)

MD26 Smith, S.L. The arts and learning-disabled students. *Pointer*, 1980, *24* (3), pp. 22-27.

TH12 Snyder-Greco, T. The effects of creative dramatic techniques on selected language functions of language disordered children. *Children's Theatre Review*, 1983, *32* (2), pp. 9-13. (EJ282532)

MD28 Webb, M.B. Disadvantaged minorities and the arts. Paper presented at the Annual Conference of the National Association of Interdisciplinary and Ethnic Studies (10th, Santa Clara, CA), 1982. (ED215064)

MU12 Wingert, M. Effects of a music enrichment program in the education of the mentally retarded. *Journal of Music Therapy*, 1972, *9* (1), pp. 13-22.

SECTION III

Annotated Bibliography

ANNOTATED BIBLIOGRAPHY

OVERVIEW

In this section, citations listed earlier are annotated and grouped according to arts discipline — multidisciplinary (where more than one art discipline was used in the research), dance, music, theater and visual art. These disciplines were chosen in accordance with Kentucky's suggested curriculum guidelines for arts education.

The sources included in this bibliography are of several types.

(1) qualitative and quantitative research on dimensions of the arts and other variables;
(2) journal entries that are compilations of research on dimensions of the arts and arts education;
(3) writings that are the accumulation of years of research by well known education and arts researchers;
(4) evaluations and assessments of arts projects and programs.

The following methods were used to locate appropriate material:

(1) search of the Educational Resources Information Center (ERIC) data base;
(2) review of Dissertations Abstracts International;
(3) review of other computer searches such as that done by Child Trends, Inc. for the National Endowment for the Arts in preparation for the writing of *Toward Civilization*;
(4) review of the visual art and music projects generated from the National Arts Education Research Center (NAERC) at New York University; and
(5) review of the writer's own dissertation research (*A Program of Staff Development for the Use of the Arts in Education*, Lehigh University, 1985).

Although there are thousands of articles listed in the ERIC system alone, most are concerned with curriculum, historical perspective, program descriptions or philosophical rationales for arts education. Many research entries focus on teaching methodology. Those entries selected for this publication reflect research that builds a case for arts education. Every effort has been made to ensure that this bibliographic research is complete, but even so, some sources may have been overlooked. Sources were chosen that would be readily available to the reader. Therefore, master's theses and other unpublished research documents not in the ERIC network have not been included (unless known to the researcher).

The number in parentheses after some citations (ED or EJ. . . . . .) refers to the ERIC system number under which the entry may be retrieved. Some sources have UMI numbers; these refer to the system of retrieval of doctoral dissertations from University Microfilms International. Finally it should be noted that at the time this document went to press, the research projects from the National Arts Education Research Center at NYU were being edited; therefore, the titles of these projects as given are tentative.

Those who publish this bibliography, the Kentucky Alliance for Arts Education and the Kentucky Arts Council, hope that readers across the country will send information on other research entries that should be cited (including research-in-progress) in order to build a stronger case for the arts as essential in basic school curriculum.

MULTIDISCIPLINARY (MD)

MD01 **Boyer, E. *High school: a report on secondary education in America.* New York: Harper and Row, Publishers, 1983.**

This study, done through the Carnegie Foundation for the Advancement of Teaching, was one of the major documents of the 1983 reform movement in education. Ernest Boyer, a leader in education and a strong proponent of arts in schools, points out many problems with secondary education across the country. Boyer found that the arts were shamefully neglected in the schools studied for this report. Because research has demonstrated the value of the arts in education, Boyer states that the arts should not be considered a frill, but rather a basic element of the educational process. He notes that one strength of the arts is in teaching non-verbal communication and the use of symbols. He also states that "the arts not only give expression to the profound urging of the human spirit; they also validate our feelings in a world that deadens feelings."

MD02 **Central and Midwestern Regional Education Laboratory. Arts and humanities project: final report. Washington, DC: National Institute of Education, 1982.**

Over its 15-year history, CEMREL was involved in the creation and evaluation of aesthetic education curriculum units for schools. During the last three years of its existence, CEMREL turned its attention to the study of school-designed projects in aesthetic education. This report is a research evaluation of those projects, which took place in four states. The elaborate methods of evaluation used included norm-referenced tests, student writing (as used in the National Assessment of Educational Progress), research teams, interviews, observations, and logs. The evaluation looks at the effects of the programs on teachers and on their students. Student outcomes showed growth in all dimensions of creative thinking and risk taking. The writing samples also showed a growth in student ability to use vocabulary and to write creatively and more fluently. The report concludes that schools need committed leadership, along with extensive staff development, to assure success of such projects.

MD03 **District of Columbia Public Schools. Multi-arts service program. ECIA Chapter 2. Final evaluation report, 1984-85. Author: Washington, DC, 1985 (ED269311)**

The Washington, DC program was multi-disciplinary, including visual art, dance, theater, and music. Its objectives were to increase students' awareness

of the arts, increase students' interest in the arts, and increase students' interest in studying the arts. The evaluation results showed that all three goals had been met. Students were interested in the arts as a result of the program and knew the potential of the arts as a vital force in society.

MD04 **Dwinell, P. Differences among ability groups in participation in the performing arts at the high school level. Paper presented at the Annual Meeting of the American Educational Research Association (68th, New Orleans, LA, April 23-27), 1984. (ED247215)**

This presentation was based on data from the 1980 National Opinion Survey, "High School and Beyond." The study, which surveyed over 21,000 high school students from 1,015 public and private schools, showed a low positive relationship between participation and ability. A similar low positive effect was found when examining the same dimension by various demographic and sex-related factors.

MD05 **Eisner, E. *Cognition and curriculum: a basis for deciding what to teach.* New York: Longman, 1982.**

Eisner, a noted education and arts education researcher, presents his case for a broader definition of literacy and how teaching the arts contributes to its development. Eisner condemns the narrow view of literacy currently taught, and focuses on the central role of the senses in understanding the complex contemporary environment. The senses, he argues, need to be more fully developed to enhance conceptualization and expression. Eisner believes that teaching the arts improves development of the senses and leads to a more complete literacy. He also criticizes the kind of testing in schools which leads students to believe that there is a right and a wrong answer to everything, leaving them unprepared to enter the real world of much tougher choices. The arts in curriculum help students develop the skills they need to make choices in complex situations.

MD06 **Gardner, H. *The arts and human development: a psychological study of the artistic process.* New York: John Wiley & Sons, 1973.**

This book is an early study by noted educational psychologist and MacArthur Fellow Howard Gardner, who examines the relationship between the arts and human development by looking at how the ability to manipulate symbols is developed over time. The book focuses on research that builds a case for using

the arts to facilitate development of cognitive and affective skills. Gardner also looks at the relationship of the arts to multiple dimensions of development such as creativity and problem-solving ability. He describes an "aesthetic circle" to demonstrate the relationship among the abilities of the creator, the audience, the critic, and the performer and illustrates how all of these skills contribute to the development of students' artistic knowledge.

MD07 **Gardner, H. *Art, mind and brain: a cognitive approach to creativity*. New York: Basic Books, Inc., 1982.**

In this book Gardner describes his explorations and research into artistic creativity. The research used student populations and special patients at a veterans hospital as well as examinations of artistic genius throughout history. Gardner's study which combines developmental psychology, cognitive psychology, neuropsychology, and philosophy, has wide implications for the use of the arts to foster creativity in the general school population. The book also reports on studies of the brain and creativity and the effects of television on student creativity. Gardner's work builds a strong research-based case for the inclusion of creative arts experiences in the general school curriculum.

MD08 **Gardner, H. *Frames of mind: the theory of multiple intelligences*. New York: Basic Books, Inc., 1983.**

Gardner's research led him to identify seven types of human intelligence. He further asserts that much educational practice, especially testing, ignores the existence of these various intelligences which include linguistic intelligence, musical intelligence, logical-mathematical intelligence, spatial intelligence, body-kinesthetic intelligence, and personal intelligence. Many of these intelligences are the direct or indirect domain of the arts which may be the only place in the general curriculum where other types of intelligence are addressed. Gardner's revolutionary research should have tremendous impact on educational reform and on teaching.

MD09 **Goodlad, J. *A place called school: prospects for the future*. New York: McGraw-Hill Book Co., 1984.**

This book represents the culmination of Goodlad's ten-year study of schooling. The study was a milestone in educational research because it examined the process from the viewpoints of everyone involved: administrators, students, teachers, parents, and community members. What Goodlad found was that

the actual practice of schooling is often in conflict with the goals and expectations of those involved in the process, and that teaching methodology many times contradicts the educational research on effective practice. A strong supporter of the arts in schools, Goodlad found that arts programs often lack a creative dimension and, in many instances, resemble other areas of schooling. Many arts programs also lack the socialization process that comes from a cultural understanding and use of artifacts in the arts classroom.

MD10 **Greenberg, J. The child's capacity to perceive metaphor in art objects: a paradigmatic case of aesthetic development. *Journal of Creative Behavior*, 1979 *13* (4), pp. 232-46. (EJ230322)**

Greenberg's study used 24 students, 9-14 years old, and attempted to determine their ability to deal with metaphoric content in poetry, paintings and dance. There was less language fluency in the discussions dealing with poetry than in the discussions dealing with paintings. The implication of this study is that using the arts to improve the capacity to understand metaphor in reading materials is a viable goal.

MD11 **Heberlig, D. The Lewisburg Area School District's project, perceptual and conceptual arts sensitivity: an evaluation of the Title IV-C Project. Lewisburg, PA: Lewisburg Area School District, 1979.**

This evaluation was based on a three year, district-wide arts program using arts specialists and classroom teachers. Many methods of assessment, both qualitative and quantitative, were used to determine if the goals of the program were being met. Program goals included student creativity, increase in skills and knowledge of the arts, and understanding of the cross cultural nature of the arts. The program involved staff development and longitudinal assessment of teacher progress in creativity and receptivity toward the arts. Results of the study showed elementary student growth in creative thinking skills in fluency, flexibility, originality, and elaboration. The greatest growth was in the area of original thinking. A growth in teacher creativity was demonstrated as well as a change in teaching methods. The overall conclusion is that for a program of this type to work, teachers must be trained in all aspects of the arts.

MD12 **Hirsch, E. *Cultural literacy: what every American needs to know*. Boston: Houghton Mifflin Co., 1987.**

Based on studies of reading and education, Hirsch proposes a broader view of the way students are taught to read. He defines reading, beyond word recogni-

tion and basic skill, to include a knowledge of the cultural references that are a part of all written material, and points to students' appalling ignorance of concepts in the arts, humanities and sciences. At the end of the text Hirsch includes a list of several thousand terms which he says should be a part of the cultural literacy of every American. He does not state that his is the definitive list, but merely a starting point. He suggests that schools might add regional references and references to contemporary culture. The list includes many arts references.

MD13 **Holland, J. Educational Testing Service. The prediction of academic and nonacademic accomplishment. Princeton, NJ: Educational Testing Service, 1967.**

This project, undertaken through the Educational Testing Service, was aimed at determining predictors of success in college. A scaled instrument was developed to rate high school students using lists of accomplishments in the creative arts and sciences. This instrument was used to distinguish original and creative persons, predict creative behavior, and define creativity. Test items were analyzed for validity and reliability. Results showed that creativity occurred more frequently among students who are independent, intellectual, expressive, and asocial. A high level of academic achievement as determined by grades and tests seemed unrelated to accomplishment. Other comparisons of successful student performance (using National Merit Finalists, short activity scales) have also shown that good grades have little relationship to notable accomplishment. The study's recommendation is to use more nonintellective devices for college placement in order to broaden the base of access to higher education.

MD14 **Lutz, J. The potential for improving science education through transdisciplinary integration with art education. Paper presented at the annual meeting of the National Association for Research in Science Teaching (49th, San Francisco, CA, April 23-25, 1976). (ED127139)**

This paper was based on a study of data collected using students from the Pennsylvania Governor's School for the Arts. The hypothesis was based on commonalities between the sciences and the arts. Students were evaluated using a number of instruments, including the Biographical Questionnaire, The Torrance Test of Creativity and the Pennsylvania Department of Education Test of Creative Performance. Results were incomplete when the summary was prepared; however, the analysis showed a positive relationship between certain art and science constructs. Certain affective skills appropriate to the development of artistic talent were similar to developmental profiles of research scientists.

MD15 **Newman, D. and Packer, G. Developing an interdisciplinary middle school arts curriculum stressing the multi-cultural aspects of the community in order to stimulate critical thinking and aesthetic inquiry. National Arts Education Research Center, NYU: New York, 1990.**

This research project was conducted by an art teacher and a music teacher in the village of Sitka, Alaska. The goals were to improve students' understanding of other cultures, broaden cultural tolerance, dispel preconceived artistic prejudices, and foster understanding of the interdependence of art and music. Seventy-one students participated in the project. Students were pre- and post-tested using a Likert scale instrument. Questionnaires, surveys, and class discussions were used to furnish further data. Over 90% of the students believed that the course had changed the way they viewed art and music. The research also showed that students tolerated other cultures more broadly after participation in the course.

MD16 **New York City Board of Education. Children's art carnival creative reading program. ECIA Chapter I, 1983-84. Final evaluation report. Author: Brooklyn, NY, 1981. (ED260154)**

This project, developed through a community arts organization in Harlem, aimed to improve language skills of low academic students through intensive participation in arts activities. The program served 305 third, fourth and fifth grade students. During four of the five years, student reading improved. Although there was not a significant improvement in attendance, the attendance rates were high (over 90%). Recommendations were made to develop different measures to assess the program's impact.

MD17 **New York City Board of Education. Title I children's program: learning to read through the arts. Final evaluation report, 1980-81. Author: Brooklyn, NY 1981.**

This program, which offered intensive reading instruction integrated with a total arts program, served elementary school students and some special education students, all of whom were reading at least one year below level. The evaluation looked at the progress of 1,066 regular students and 94 special education students using the California Achievement Test in reading. Students not only surpassed the Title I criteria but showed significant gains in reading skills overall and for their grade level. The special education students also far surpassed the goals of the program. This data was used by the National Diffusion Network of the U.S. Department of Education.

MD18 **Olson, L. In Pittsburgh: new approaches to testing track arts "footprints." *Education Week*, November 16, 1988, pp. 22+.**

This article focuses on noted researcher Howard Gardner and the Arts PROPEL project in the Pittsburgh School System, sponsored jointly by Harvard University's Project Zero and the Educational Testing Service and funded by the Rockefeller Foundation. The project looks beyond the traditional paradigm of linguistic and logical learning to study learning in the arts and how students can acquire critical thinking skills through evaluation of their own creative products over a period of time. Students are involved in "domain projects," sequences of related exercises that introduce them to specific arts concepts, questions, or problems. Work in the domain projects generates student work that allows teachers to see student progress. Researchers hope they will be able to evolve new forms of assessment instruments, for the arts and for general education, to replace standardized testing which focuses only on specific parts of intelligence.

MD19 **Pitman, W. Jobs, learning and the arts. *School Guidance Worker*. 1985, *40* (3), pp. 13-17. (EJ316411)**

This journal article was based on a survey of research on jobs in the future. The findings indicate that high-technology jobs will only involve a small percentage of the population, and that occupations in the arts will provide vocational directions for many of today's students. The research emphasizes the growth of the entertainment and cultural arts industries in the United States.

MD20 **Puzzuoli, D. & Peltonen, J. Evaluation of the cultural and creative arts program in Monongalia County (June 24 - July 26, 1968). Morgantown, WV: Monongalia County Board of Education, 1968. (ED047881)**

This study was based on a three-year summer Cultural and Creative Arts Program held in Monongalia County, West Virginia for students in first through sixth grades. The program's objectives were for students to develop a sense of appreciation for the culture of the Appalachian region, to develop a desire to explore and experiment rather than replicate, and to realize success in terms of personal satisfaction. Measures were used to evaluate pupil reaction, pupil progress, and teacher effectiveness. Each of the four activity areas (dance, theater, music and art) were evaluated to provide student performance ratings. An adaptation of the Osgood Semantic Differential was used to measure change in student attitude. Findings showed a change in student attitude although this was not evident in the responses. Assessment of the total findings demonstrated that objectives had been met.

MD21 **Reed, H.B. Skidmore and PEP — where the action is. *Skidmore Alumnae Quarterly*, 1967, *46* (2), pp. 12-15. (ED025548)**

This study was based on a residential program for 150 disadvantaged junior high school students from both urban and rural New York areas. The hypothesis of the program, part of the Program to Excite Potential (PEP), is that multisensory art experience can stimulate academic motivation and strengthen the self-confidence of underachieving students. Students attended classes in music, dance, arts or crafts, communications or theater, and science or typing. Cultural events and field trips supplemented the program. Preliminary findings indicated that the dropout rate was low and students felt they had benefited and gained in self-understanding.

MD22 **Resnick, L. *Education and learning to think*. Washington, DC: National Academy Press, 1987.**

Lauren Resnick's work does not specifically focus on arts education but has tremendous implications for the teaching of the arts in schools. Resnick's research focuses on the acquisition of higher order thinking skills, i.e., those that are non-algorithmic, complex, or uncertain; yield multiple solutions; involve application of multiple criteria; need self-regulation; attempt to impose meaning; and require effort. Resnick believes that these skills cannot be taught separately, but need to be a part of each content area of the school curriculum. These higher order thinking skills have always been a hallmark of creative activity in the arts classroom.

MD23 **Root-Bernstein, R. Education and the fine arts from a scientist's perspective: a challenge. White paper written for the College of Fine Arts, UCLA, 1987.**

This white paper, written by MacArthur Fellow Robert Root-Bernstein, details his recommendations for the fine arts in education based on his research into the relationship between the arts and sciences. Root-Bernstein sees a tie between the scientific process and the process of creation in the arts. He details the large number of noted scientists who were also visual, literary or performing artists and lists the number of artists that were trained in the sciences. His work also examines the visual thinking of many great scientists and how this type of thinking led them to the act of discovery. Root-Bernstien states it is regrettable that the current educational system has so separated science and arts education and predicts that this could have a detrimental effect on the creativity of future scientists.

MD24 **Schumacher, S. Richmond County Public Schools Art Program: an evaluation of the impact of the arts program on the curriculum, students, teachers, and community, 1980-1981 (Third Year Project). Warsaw, VA: Richmond County Public Schools, 1981. (ED209303)**

This third year evaluation of the arts program in Richmond County schools sought to determine the impact of the arts on curriculum, students, and teachers, using data from all three years of the project. Teachers and administrators felt that the program had increased student self-esteem, creativity and appreciation for the arts. Administrators observed that teachers had increased their use of the arts in classroom teaching and had a greater knowledge of the arts and of community arts resources. Increases were noted both in student participation in the art and music curriculum and in community attendance at school arts events.

MD25 **Raising student expectations. *VocEd*, 1980. *55* (6), pp. 34-41.**

This journal article examines how the arts help students improve their self-esteem, interpersonal relationships and value to employers, and suggests ways in which the arts prepare students for the world of work.

MD26 **Smith, S.L. The arts and learning-disabled students. *Pointer*, 1980, *24* (3), pp. 22-27.**

This article summarizes research on the effect of the arts on students with learning disabilities. The research shows that arts education can contribute to academic competence and personal creativity for such students. The article contains vignettes to illustrate the potential of various art forms (manual arts, music, dance, drama, and filmmaking).

MD27 **Teachers and Writers Collaborative. The impact of creative writing and other arts on literacy. Final Report. New York: Author, 1976. (ED143009)**

This project, supported by a grant from the National Institute of Education (sponsored by the Department of Health, Education and Welfare), placed professional writers in the classroom. The final evaluation attempted to determine the types of children the program attracted, how writers defined goals for the program, and the extent to which children achieved those goals. The study involved students in grades four, five, and six in one elementary school

served by the program. Analysis of the results indicated that students who elected to participate in the program represented a wide cross-section economically and ethnically, and that the reading level of those students was below that of those who did not volunteer for the program. The results also indicated that the visiting writers' criteria for students were more specific than those used by classroom teachers. There was also evidence that the writers aided in developing student writing skills displayed in classroom situations outside the program.

MD28 **Webb, M.B. Disadvantaged minorities and the arts. Paper presented at the Annual Conference of the National Association of the Interdisciplinary and Ethnic Studies (10th, Santa Clara, CA), 1982. (ED215064)**

This paper is a review of the research concerning the value of the arts in teaching disadvantaged students. Research shows that the arts develop basic academic skills, such as perceptual skills that lead to a subtle and complex view of reality. In reading comprehension, the arts can help disadvantaged students deal with abstractions and develop visual sophistication. Programs emphasizing interdisciplinary approaches have improved achievement and enhanced learning. The paper also identifies characteristics of successful programs, including integrated curriculum, clearly defined objectives, teacher training, initial student assessment, effective teacher-student ratio, sufficient time and resources, and ongoing evaluation. The conclusion of this paper is that research supports the significance of the arts in education of the disadvantaged.

DANCE (DA)

DA01 **Bilski-Cohen, R. The use of creative movement for promoting the development of concept formation and intellectual ability in young culturally disadvantaged children. Final report. Jerusalem (Israel): Hebrew University of Jerusalem, 1974. (ED164681)**

This study, conducted by a group of Israeli educators using an experimental design, attempted to determine the effects of a creative movement program on a group of culturally deprived children. The theoretical framework of the program was based on the work of Piaget and other educational researchers. The program showed movement to be a way of promoting intellectual development especially in concept formation and intellectual skills.

DA02 **Carlson, D. It's time to move: a case for movement education in the music class. Paper presented at the Annual Meeting of the American Educational Research Association (68th, New Orleans, LA, April 23-28), 1984. (ED243776)**

This paper was based on a study of fifth graders to determine if movement activities affected their attitudes toward music. Results showed that students enjoyed music more when movement activities reinforced the music concepts they were learning. Carlson observed that success was teacher-dependent and suggested the need for teacher training in this area.

DA03 **Dimondstein, G. Development of a dance curriculum for young children. CAREL arts and humanities development program for young children. Washington, DC: Central Atlantic Regional Education Lab, 1969. (ED032936)**

This evaluation and project report presents results of CAREL's efforts to create a dance program to develop children's problem solving ability using movement and to express creative and emotional ideas through dance. The program developed workshops for 15 teachers working with three- to eight-year-olds. The evaluation, based on teacher performance and classroom observations, demonstrated that the objectives of the program were being met.

DA04 **Hanna, J. The mentality and matter of dance. *Art Education*, 1983, *36* (2), pp. 42-46.**

Based on others' research in the field of dance and dance education as well as her own research, Judith Hanna presents a case for the inclusion of dance in the curriculum because of the cognitive skills it can build. Some of the research included in this article is related to brain development and use of the hemispheres of the brain. Hanna also emphasizes the unique form of communication that dance involves and how that communication can be culturally specific as well as generalizable across cultures.

DA05 **Hendry, J. Communication through physical activity for learning disabled children. *Perceptual and Motor Skills*, 1983, *56* (1), pp. 155-58. (EJ280356)**

This study used an integrated program of motor and cognitive tasks with eight learning disabled students over a six-month period. The experimental group showed greater gains over the control group in tests of motor and cognitive skills.

DA06 **Kraft, R. Can the movement specialist really influence self-concept? *Physical Educator*, 1978, *35* (1), pp. 20, 21. (EJ182383)**

Students involved in a program of movement were given the Piers-Harris Self Concept Scale; an experimental group was compared with a control group. Analysis of the data suggests that involvement in humanistic movement activities can affect the development of children's feelings about themselves, about school, and about social competencies.

DA07 **Puretz, Susan L. A comparison of the effects of dance and physical education on the self-concept of selected disadvantaged girls. 1975. (ED103405)**

This study attempted to determine if modern dance could influence self-concept in a group of 75 disadvantaged girls in an inner-city elementary school. The experimental group was given modern dance as a substitute for physical education classes and compared with a control group of 75 in the regular physical education curriculum. The Lipsitt Self-Concept Scale for Children, used as pre- and post-test, was given again three and a half years later. The data gave significant proof of the influence of modern dance on the students' self-concept.

DA08 **Reber, R. Creative thinking and dance/movement skills of hearing impaired youths. An experimental study. *American Annals of the Deaf*, 1981, *126* (9), pp. 1004-09. (EJ580040)**

The Torrance Thinking Creatively Scale was used to measure changes in students' creative thinking ability after participation in a dance training program. The students involved were 9- to 14-years-old and hearing impaired. The analysis of covariance showed students in the dance training program improved significantly in originality, elaboration, and overall creative thinking as well as in dance/movement skills.

DA09 **Rowen, B. An exploration of the uses of rhythmic movement to develop aesthetic concepts in the primary grades. New York: Columbia University, Teachers College, 1966.**

The study evaluated a program for primary children in which they were exposed to 16-weeks of rhythmic movement activities. The data were based on children's responses during the activities. All students responded with a high degree of involvement, a gain in originality, and a reduction in self-consciousness.

DA10 **Trujillio, L. Enhancement of self-concept and academic achievement through ethnic dance. Boulder, CO. Colorado University Center for Multicultural Research and Service, 1981. (ED225735)**

This study involved 30 students in the control and 30 in the experimental group at the Mission High school in San Francisco. The research investigated the relationship between participation in a program of Hispanic dance to aspects of behavior such as self-concept and also to an understanding of Hispanic culture. The measures used included the Tennessee Self-Concept Scale, the Folklorico Culture Quiz, and a general questionnaire. Results were significant in enhancement of self-concept, positive observable behavior and cognitive growth.

MUSIC (MU)

MU01 **Davis, R. Developing methodology for teaching contemporary song composition to middle school students in a magnet school. National Arts Education Research Center, NYU: New York, 1990.**

This project was implemented in an arts magnet middle school with a multicultural population. Students were selected for the school on the basis of interest rather than talent. After a rigorous program of basic music theory, evaluation showed that students had acquired skills equivalent to intermediate music theory students with broad backgrounds in music. The study also has implications for the general school curriculum because it shows the benefits of intensive instruction for disadvantaged students in urban settings.

MU02 **Gresh, R. Heightening aesthetic response through the development and production of student-created music videos. National Arts Education Research Center, NYU: New York, 1990.**

This experiment was conducted at a senior high school in the New York City area. The researcher attempted to combine students' interest in contemporary music with ideas of Zen philosophy such as "trusting the process." Students created their own rock music videos and worked with every phase of production including lyric writing, composition, editing, choreography, and filming. The project's results, documented by student writing and the teacher's log, demonstrated students' ability to work independently, manipulate media, and improve problem solving skills.

MU03 **Lauder, D.C. An experimental study of the effect of music activities upon reading achievement of first grade students (Doctoral dissertation, University of South Carolina, 1976). (UMI 76-21, 906)**

This experimental study was conducted with 144 students randomly chosen from six different classrooms in three schools in a South Carolina community. The control group received regular instruction from the music curriculum. In addition to that instruction, the experimental group received a treatment that included activities designed to fit the reading program. Ten reading skills were tested; significant results were found only in the skill involving comparison of letter sounds, initial consonants and vowels of words read alike, and recognition of particular sounds in words read aloud.

MU04 **Madsen, C. K. Music lessons and books as reinforcement alternatives for an academic task. *Journal of Research in Music Education*, 1981, *29* (2), pp. 103-110.**

This study was conducted with third grade students to determine if two academic rewards would improve correct math responses. The rewards were receiving a book or viewing a televised music lesson. Results indicated that both types of rewards functioned to improve math performance. The televised music lessons also increased student knowledge of music.

MU05 **Michel, D. & Farrell, D. Music and self-esteem: disadvantaged problem boys in an all Black elementary school. *Journal of Research in Music Education*, 1973, *21* (1), pp. 80-84.**

This study done in an all-Black elementary school, attempted to show the relationship between music performance skills and self-esteem with boys who were identified as having learning and behavior problems in their classrooms.

MU06 **Olanoff, M. & Kirschner, L. Musical ability utilization program. Final report. Brooklyn, NY: New York City Board of Education, Bureau of Educational Research, 1969. (ED045688)**

This research was done with low-achieving junior high school students in a special music training program. About 100 students were selected and randomly assigned to experimental and control groups. Over a three-year period the experimental group had classes in voice or an instrument as a music major. The program was completed with 42 students in each of four schools. Results indicated no significant difference between the experimental and control groups in regard to the academic skills tested. Interviews with 46 students involved in the program indicated that participation led to personality improvement, stimulation to study, and a more meaningful attitude toward school.

MU07 **Oddleifson, E. Music education as a gateway to improved academic performance in reading, math and science. Paper presented to the Board of Trustees of the South Shore Conservatory, Hingham, MA, Spring 1989.**

The paper reviews various research studies that have conclusively demonstrated the transfer of skills learned in music education to other areas of the school

curriculum. The paper examines the state of music education in the United States and builds a case for the inclusion of the Hungarian method of music education developed by Zoltan Kodaly.

MU08 **Serafine, M. *Music as cognition: the development of thought in sound.* New York: Columbia University Press, 1988.**

This book is the result of four years of postdoctoral study at Yale University. Serafine argues, based on the experiments of the Yale research team and a review of the literature on music, that music is a form of cognition across cultures and throughout history. She describes six levels of cognition acquired through participation in music activities. She also states that this process of musical cognition develops naturally without the aid of training.

MU09 **Sullivan, E. P. Using music to teach reading: state of the art review. Paper presented at the Annual Meeting of the National Reading Conference (29th, San Antonio, TX), 1979. (ED184109)**

This paper, presented at the National Reading Conference in 1979, reviewed the research literature on the relationship between music and reading. Articles not based on research offer positive testimony for the use of music to improve reading skills. Two types of research exist on this relationship: research that shows the relationship between music reading and language reading and that which shows the effect of music education on particular reading skills. The research generally shows results from low positive to high levels of significance in the correlation between musicality and language ability. Studies on acquisition of reading skills based on music instruction are mixed. The strongest relationship in the area of reading skills acquisition is with listening skills and attention span.

MU10 **Truglio, A. An individualized learner-centered approach for a high school choral program. National Arts Education Research Center, NYU: New York, 1990.**

The researcher documented and evaluated the responses of 40 tenth grade students in a high school chorus that employed an individualized approach. Numerous methods of documentation were used including student responses, case studies, observations, interviews, projects, recorded performances, and videotaped interviews. The results showed that 72% of the students progressed

toward the last stage of learning readiness as indicated in one or more of six indicators; 26 of the students showed growth in problem-solving and self-assessment; students overall demonstrated a more positive self-concept.

MU11 **Ward, B. Achievement trends in the arts. Issuegram 2. Education Commission of the States: Denver, CO, 1983. (ED232958)**

This report was based on a review of the 1971-72 and 1978-79 music section of the National Assessment of Educational Progress and comparison with state assessments done by Connecticut and Minnesota. The findings showed a decrease in knowledge of musical elements and notation. There was a positive attitude toward music on the part of those involved (9-, 13-, and 17-year-olds). This evaluation recommended that the erosion of arts teaching be reversed in order to assure national well-being and that certified arts specialists be used to encourage a more sophisticated view of the arts.

MU12 **Wingert, M. Effects of a music enrichment program in the education of the mentally retarded. *Journal of Music Therapy*, 1972, *9* (1), pp. 13-22.**

This program of music enrichment was carried out with ten trainable mentally handicapped students. The program involved two daily sessions of 40 minutes each over an 18-week period. The evaluation used the Peabody Picture Vocabulary Test; the Trainable Mentally Retarded Performance Profile was also used. The group was found to have made significant gains in basic knowledge, communication and social behavior.

THEATER (TH)

TH01 **Alexander, R. & Hayes, W. The Living Stage Project for orthopedically handicapped children, ages 4-8. Overview 1978-1981. Washington, DC. Living Stage Theater Co., 1981 (ED221992)**

This project, designed to enhance the creative expression and self-esteem of orthopedically handicapped students, was conducted with children between the ages of 4 and 8. The program involved intensive 2-3 hour weekly workshops with the students as well as other components for teachers and auxiliary personnel in an attempt to have an impact on classroom teaching methods. A program of improvisational theater was used with parents, attempting to show an influence on positive attitudes. Paper and pencil tests were difficult but evaluation measures included case studies, time series analysis, and parent reports. Results of the project included improved student communication skills as well as increased parental display of love.

TH02 **Bernstein, B. Becoming involved: Spolin theater games in classes for the educationally handicapped. *Theory into Practice*, 1985, *24* (3), pp. 219-23. (EJ324617)**

This study used the Spolin Theater Games with four classes of six- to nine-year-olds who were educationally handicapped. The goals were to encourage spontaneity, creativity, and interpersonal communication. The project evaluation showed changes, especially in how students related to each other.

TH03 **Clements, R. Evaluation of some of the effects of a teen drama program on creativity. *Journal of Creative Behavior*, 1982, *16* (4), pp. 272-76. (EJ280969)**

This study involved 37 13- to 17-year-olds who participated in a creative theater class. Evaluations using the Torrance Tests of Creative Thinking and Something About Myself Checklist showed significance with more experienced students.

TH04 **Gimmestad, B. Dramatic play: a vehicle for prejudice reduction in the elementary school. *Journal of Educational Research*, 1982 *76* (1), pp. 45-49. (EJ270494)**

The experimental approach involved using four plays to teach about the lifestyles and heritage of American Blacks, Chinese, Jews and Puerto Ricans. The

project involved fourth, fifth and sixth grade students in two New York City schools. Study and evaluation showed that this curriculum did increases students' knowledge about and acceptance of other cultures.

TH05 **Gourgey, A. The impact of an improvisational dramatics program on school attitude and achievement. Paper presented at the Annual Meeting of the American Educational Research Association (68th, New Orleans, LA), 1984. (ED244245)**

This paper was based on an improvisational drama program developed to improve reading achievement and school attitude in disadvantaged elementary school children. The program involved 141 fourth, fifth and sixth grade Black and Hispanic students in two larger urban disadvantaged regions. Students were given standardized achievement tests and attitudinal scales before and after participation in the program. Results showed significant improvement in reading achievement and attitudes, especially in self-expression, trust, and acceptance of others.

TH06 **Ingersoll, R. and Kase, J. Effects of creative dramatics on learning and retention of classroom material. Final Report. Washington, DC: National Center for Educational Research and Development, 1970. (ED060000)**

This study used a number of randomly selected fifth and sixth grade students who were divided into four groups. One group was a control, and the three other groups participated in creative dramatics. Various teaching techniques were used. The study attempted to discover if creative dramatics enhanced learning and if children need training in order to benefit from such a technique. The results showed that creative dramatics did have an effect on learning and retention; however, the relationship varied depending on grade level, sex and type of training. The analysis showed that the higher the grade level, the less effect creative dramatics had. Also, girls in the study showed improved retention but the technique worked against retention of cognitive material with the boys.

TH07 **Knudson, R.L. The effect of pupil-prepared videotaped dramas on the language development of selected rural children. (Doctoral dissertation, Boston University School of Education, 1970). (UMI 70-22, 457)**

This study was performed with 40 selected ninth grade students who were

exposed to a program of specialized language activities including preparation of a short improvised drama for videotape production. All aspects of the program focused on the development of oral language skill. The drama focused on interest units such as crime and parent-children relationships. The experimental group was paired with a control group of students of the same age, sex, IQ, reading ability and location of home. Students ranged in the IQ level of 85-100, had a history of difficulty in language arts, and were all reading below grade level. Measures included pre- and post-test of IQ, a reading test, and writing and speech samples. The results revealed high significance in the experimental group in improvement of IQ, reading achievement, composition skills, and language ability. There was also a very marked attitude change with significantly lower rate of failure and absence from school.

TH08 **McLendon, G. H. Exploring the research concerning left hemisphere/ right hemisphere cognitive processes and examining one instructional technique which may be implemented across the curriculum to produce holistic thinkers, 1982. (ED223541)**

This opinion paper is based on a review of the literature concerning the left and right hemispheres of the brain and how to develop the whole brain function. The research generally concludes that the left cerebral hemisphere controls verbal function and organizational ability while the right hemisphere functions with creative thinking and intuition. The American teaching process emphasizes skills that require use of the left hemisphere, such as numerical ability, recall and organization of facts, and verbal thinking. The author points out that programs of creative dramatics draw on the intuitive and creative functions of the right brain and therefore can be used in any curricular area to stimulate holistic thinking.

TH09 **Meyer, G. Technical theater project. Final Report 1984-85. Sommerset County Vocational Technical School: Bridgewater, NJ, 1985. (ED261227)**

This project, involving 300 students enrolled in three programs of vocational education, attempted to show that skills such as carpentry and cosmetology could provide vocational opportunities in the technical theater area. The project was implemented over six months through a number of curricular approaches. It was considered valuable to teachers, instructors and those students interested in technical theater, but did not hold the attention of those students with less interest.

TH10 **Myers, J. Drama as a catalyst for establishing new modes of classroom interaction: an anthropologist's assessment. Project funded by Martha Holden Jennings Foundation, 1983. (ED238049)**

This project involved the videotaped assessment of an improvisational drama program over a period of eight weeks. The 270 students involved were recorded and the tapes analyzed using anthropological dimensions. Four variables emerged in the students' ability to create and improvise: cognitive and social development; regional social-cultural context; culture of the school and classroom; and the teacher's role.

TH11 **Ridel, S. J. An investigation of the effects of creative dramatics on ninth grade students. (Doctoral dissertation, The Florida State University, 1975). (UMI 75-28, 811)**

This study using ninth grade students attempted to document behavior changes in verbal and nonverbal communication skills, creative thinking, and attitudes toward the course. The creative dramatics activities were integrated into the arts program and directed by a teacher inexperienced in creative dramatics. The majority of the data was collected through observation; other measures included surveys, creative writing samples and the Torrance Tests of Creative Thinking, Verbal Form. Analysis of the data concluded that drama can aid in the development of imagination and communication even when taught by a teacher inexperienced in drama.

TH12 **Snyder-Greco, T. The effects of creative dramatic techniques on selected language functions of language disordered children. *Children's Theatre Review*, 1983, *32* (2), pp. 9-13. (EJ282532)**

This experimental creative drama program was conducted with language-disordered children in grades K-3. Results showed an increase in the number of words spoken and in the use of projective language. There was no significant increase in the use of directive language functions.

TH13 **Urban Ed., Inc. Final report. Lincoln Center for the Performing Arts, Lincoln Center students program. Author: New York, 1969. (ED077816)**

The evaluation of the Lincoln Center project examines the extent to which participation fostered appreciation for the performing arts. The study examined a 10% sample of students from 100 public and private schools involved in the

project. Analysis of the instruments used showed that students had been exposed to a variety of performing arts cultural experiences and their enthusiasm for performing arts forms had increased as a result.

TH14 **Wilkinson, J. On evaluation of involvement in developmental drama and its relationship to self-monitoring and hemisphericity. *Children's Theatre Review*, 1983, *32* (2), pp. 9-13. (EJ282533)**

This research used the Developmental Drama Scale to determine levels of student involvement in developmental drama. The study indicated that students involved in drama tend to be right-brained with high self-monitoring skills.

TH15 **Woody, P.D. A comparison of Dorothy Heathcote's informal drama methodology and a formal drama approach in influencing self-esteem of preadolescents in a Christian education program. (Doctoral dissertation, The Florida State University, 1974). (UMI 74-25, 466)**

This study involved a comparison of Dorothy Heathcote's informal drama methodology with a formal drama approach to increase self-esteem in a group of preadolescents. The two approach groups met three times a week for 12 weeks. Data collected were measured using the Self-Esteem Inventory, Children's Self-Concept and Intrinsic Religious Motivation Scale. Analysis of the results showed that the informal drama approach influenced self-esteem but did not influence other dimensions of the self-concept. It was not determined if the two approaches influenced self-esteem the same or differently.

VISUAL ARTS (VA)

VA01 **Bodenhamer, V. Broadening students' aesthetic experience and skills by integrating aesthetic response, historiography and criticism in a high school art course. National Arts Education Research Center, NYU: New York, 1990.**

The study attempted to determine the effects of critical analysis of art on students' comprehension. The students were involved in a course that went beyond the traditional studio approach to art. Students showed significant gains in analytic skills and in appreciation of all forms of art. Their vocabulary skills also improved as well as their ability to write about art.

VA02 **Broudy, H. The role of imagery in learning. Los Angeles: The Getty Center for Education in the Arts, 1987.**

This monograph, by noted visual art researcher and educational philosopher Harry Broudy, addresses the need for a program of disciplinary arts education as part of the general education of all children. The case is built on the analysis of the role that images portray in everyday experience and in the formation of the educated mind. Imagery is a central part of language formation and also contributes to the acquisition of concepts, attitudes, and values. The implication is that imagery, an essential part of visual art education, must be taught in an organized curriculum by qualified professionals if it is to enhance the total curriculum.

VA03 **Carson, J. Lowenfeld revisited: a reprise. *Art Education*, May 1986, pp. 40, 41.**

This 1986 article, reflects renewed interest in the work of Vicktor Lowenfeld, who had a profound effect on education and the arts. Lowenfeld's 1947 book, *Creative and Mental Growth*, uses his own research and the work of earlier researchers to build a case for the important relationship between the creative process and the process of human development. Lowenfeld demonstrated how one can support the other and, on the other hand, how one can negatively influence the other (as in the case of severe criticism of student art work). Lowenfeld developed stages of self-expression for the teaching of visual art. His work formed the foundation for later researchers and for practice in the teaching of art in American schools.

VA04 **Campeau, R. Changing the level of aesthetic, verbal and visual responses of rural high school students in a one year studio art course. National Arts Education Research Center, NYU: New York, 1990.**

This project incorporated written assignments, student logs and evaluation into a traditional studio art course. Analysis of the results indicated that students had a change in attitude toward abstract, non-objective, and non-traditional art work. Students' writing skills and vocabulary also increased.

VA05 **Colbert, C. The relationship of language and drawing in description and memory tasks. *Studies in Art Education*, 1984, *25* (2), pp. 84-91. (EJ295885)**

The study involved three- to ten-year-olds and their ability to draw or describe three-dimensional objects. After two days, reconstruction of the objects was stronger in graphic form than in verbal form; the difference displayed came only with recall from memory. Descriptive ability improved with age.

VA06 **Corwin, S. Integrating American art and American history as an effective teaching/learning strategy. National Arts Education Research Center, NYU: New York, 1990.**

The researcher designed a visual art course to work in parallel with the required American history course for eleventh grade students. Included in the test group were many special education students as well as at-risk students and chronic absentees. Test results on the state-mandated American history examination were compared with two control groups. Trends in the data indicated that this coupling of courses along with the non-verbal approach of visual art instruction could have significant impact on inner city students.

VA07 **Corwin, S. & Mortensen, E. Improving visual, perceptual skills in art classes in secondary schools, school year 1975-1976. Brooklyn, NY. New York City Board of Education, 1976. (ED184095)**

This is a summary report of the Reading Improvement Through Art (RITA) program, an interdisciplinary approach to teaching remedial reading students. The program was evaluated in nine New York City high schools, with 240 students tested during the 1975-1976 school year. Participating students showed exceptional growth in reading, well beyond statistical expectations. School attendance of participating students also showed improvement. Based on these data

and teacher comments, the program was recommended for continuation and expansion.

VA08 **Education Commission of the States. Art and young Americans, 1974-79: results from the Second National Assessment of Art. Denver, CO: National Assessment of Educational Progress, 1981. (ED212538)**

This report draws comparisons between the First National Assessment of Art in 1974 and the second in 1979. Approximately 32,000 students, ages 9, 13, and 17, were tested. Attitudes toward art along with knowledge of art were examined in both assessments. Nine-year-olds' performance was almost the same on both assessments, while that of 13-year-olds declined 2.2% and that of 17-year-olds declined 1.9%. On a section requiring design and drawing skills, 19% of 17-year-olds and 15% of 13-year-olds were successful in putting expressive content into their drawings of angry people. In general, tolerance for nonconventional art decreased considerably between 1974 and 1979. The report also details the type of art experiences students are involved with. Museum visitation increased for both 9- and 13-year-olds.

VA09 **Education Commission of the States. Attitudes toward art. Selected results from the First National Assessment of Art. Denver, CO: National Assessment of Educational Progress, 1978. (ED166122)**

This information from the National Assessment of Art focuses on student achievement in art as well as interest in art. The groups surveyed were ages 9, 13, and 17. The survey was designed to determine how much time students spent enjoying works of art; how important they perceived art to be; how they evaluated art; and types of art preferred. The results showed that substantial numbers of students valued art and perused it in some form. Although students appreciated art, it was shown that they did not understand the nature and function of art in American society and that their understanding of art was not sophisticated. The study found that students had little experience with art museums and galleries, and that attitude toward art is a function of socioeconomic level. The study concludes that schools should place more emphasis on aesthetic education.

VA10 **Education Commission of the States. Knowledge about art. Selected results from the First National Assessment of Art. Denver, CO: National Assessment of Educational Progress, 1978. (ED151270)**

This report presents summaries of the findings of 9-, 13-, and 17-year-olds

knowledge of Western art from testing on the First National Assessment of Art. The first chapter of the report examines the instruments used to measure recognition of arts elements, knowledge of art history, and knowledge criteria for making aesthetic judgments. The second chapter is a comprehensive overview of national performance and results from various subgroups. The final chapter summarizes assessment results and includes recommendations. The results showed that students had more difficulty with factual knowledge than with judgment questions. Also, students showed high interest in and involvement with Western art even when their factual knowledge was not strong. Students knew more about art when they participated in a wide range of art activities. Recommendations center on curriculum emphasis, student attitudes, and student performance.

VA11 **Edwards, B. *Drawing on the right side of the brain*. Los Angeles: J.P. Tarcher Inc., 1970.**

Edwards' book, based on her doctoral dissertation and years of experience as an art teacher, proposes a new method of drawing to stimulate the right side of the brain. Her research and experience validated the difference between function of the left hemisphere of the brain, tied to language, and that of the right hemisphere, tied to mathematics and logic. Edwards' method of drawing instruction could have implications for education which seeks to develop both hemispheres of the brain through the use of the arts.

VA12 **Fehrs-Rampolla, B. Affecting students' critical thinking and aesthetic attitudes utilizing the ceramic arts of non-Western cultures. National Arts Education Research Center, NYU: New York, 1990.**

The researcher introduced a unit on Japanese pottery into the traditional Art I course. Students were tested at the beginning of the course and at the end. Evaluation of the results indicated improvement in students' responses toward, and acceptance of, non-Western art. The length of students' written assessment of art during a ten-minute timed exercise increased by 53.7%.

VA13 **Forseth, S.D. Art activities, attitudes, and achievement in elementary mathematics. *Studies in Art Education*, 1980, *21* (2) pp. 22-27.**

This study, conducted with 30 fourth grade students, attempted to determine if using art-making activities to reinforce math concepts influenced students' attitudes toward math and art. The study also attempted to determine if there

was an increase in creative thinking. Results indicated improved attitudes toward mathematics and increased elaboration ability.

VA14 **Gomez-Shafer, G. Evaluating Mexican and Mexican American students' perception of the work of Mexican artists versus Western artists. National Arts Education Research Center, NYU: New York, 1990.**

The researcher examined aspects of the teaching of Hispanic culture and appreciation of the work of Mexican artists by studying students in a large urban high school in a depressed area of Los Angeles. Some of the lessons employed bilingual teaching techniques. The data examined students' values and appreciation of their own culture. Results favored inclusion of cultural awareness as a part of the visual arts program.

VA15 **Greene, J. The acquisition of language concepts by hearing impaired children through selected aspects of an experimental core art curriculum. *Studies in Art Education*, 1981, *22* (2), pp. 32-37. (EJ239782)**

The program on which this study was based merged art lessons with language curriculum to determine if increased acquisition of basic language concepts would result. The target group was K-1 students who were pre-lingually deaf. The combination of visual, tactile and linguistic modes of art activity did result in greater concept attainment.

VA16 **Guggenheim Museum children's program: learning to read through the arts. New York: Solomon R. Guggenheim Foundation, 1974. (ED108149)**

This program attempted to improve reading skills of 130 students from inner-city schools, to enhance their feelings of self-worth and to stimulate their appreciation for and knowledge of the arts. The program took place after school at the Guggenheim Museum and at artists' studios over a period of four months. Students created journals and diaries, movie scripts, poetry and stories about the artists' lives. The California Achievement Test was used to measure gains against what was expected. Significance was shown in that the average gain in reading scores during the program, from comparing pre- to post-test, was 6.2 months.

VA17 **Isaacs, M.B. Who's in my family? A longitudinal study of drawings of children of divorce. *Journal of Divorce*, 1984, *7* (4), pp. 1-21. (EJ302442)**

This study involved 41 children who were given the Draw a Family Test one

year after parental separation. Tested children in mother-custody families did not draw the father. The results over time led the researchers to question children's adjustment to divorce.

VA18 **Kaufman, M. Evaluation of E.S.E.A. Title I project of the Silver Lake Regional School District, summer 1973. (ED097405)**

This summer program worked with students who had completed grades 1, 2, 3, 4, or 5 and who were in need of supplemental instruction in reading and/or mathematics. The treatment included instruction in reading, mathematics, physical education, art, and speech therapy, as well as counseling. The evaluator used staff interviews and observations at the three sites along with test results and other information furnished by the teachers. Analysis of the results showed progress in reading comprehension at all levels, significant phonic skill increases, and significant gains in mathematics among third, fourth and fifth graders. No gains were made in motor skills.

VA19 **King, A. Agency, achievement, and self-concept of young adolescent art students. *Studies in Art Education*, 1983, *24* (3), pp. 187-94. (EJ286042)**

This study examined the effects of students' sense of self-determination as a motivational factor in learning art. Several hundred sixth grade students were involved in the study. Four outcome measures revealed differences favoring student-choice. Achievement and attitudes were improved when students' sense of self-determination was enhanced.

VA20 **Kyle, N. Developing a high school art curriculum to increase aesthetic awareness through the study of process of perception and analysis using three-dimensional art forms. National Arts Education Research Center, NYU: New York, 1990.**

The researcher based this study on brain theory as it relates to spatial abilities of art students. Using three-dimensional art work, the program attempted to determine if students could properly analyze form and acquire viewing skills and vocabulary necessary to respond verbally to sculpture. The pre- and post-test included exercises in solid figure turning and form folding. Tests and vocabulary exercises were also administered. The findings proved statistically that spatial visualization skills could be taught.

VA21 **Rodriguez, I. Resolving the lack of frequent art experiences for a primary classroom by preparing and implementing an art curriculum. Practicum report, Nova University, Florida: 1984 (ED252298)**

Based on research that showed that art is an important part of the education of every child, the researcher attempted to develop ways to assure that proper art education was available for a class of 20 first grade students (over a four-month period). Goals were to increase the time students spent on art work and improve their ability to use divergent thinking and elaboration. At the end of the program, the evaluation showed that the original goals had been met to a degree which exceeded the anticipated outcomes.

VA22 **Schoener, J.E. & Schwager, I. Title I children's program: Learning to Read through the Arts. Developer/demonstrator project, national diffusion network, United States Office of Education. Evaluation report 1978-79. Brooklyn, NY: New York City Board of Education, Office of Educational Evaluation, 1979. (ED189238)**

This evaluation reports on a program, conducted by the New York City Board of Education and five city museums, in which 1,176 Title I eligible students (grades 4-6) were involved. Achievement was measured using the California Achievement Test (pre- and post-) and the Wisconsin Design Skill Development Test. Analysis of the results indicated that the program was successful. Recommendations included expansion of the program within New York City and nationwide; expansion to include special education students, bilingual students and those below grade 4; expansion of the evaluation procedures to determine if areas other than reading can be improved through the program; and continued allocation of funds for development of training materials.

VA23 **Stubbs, C. Evaluating a conceptually based course of study. *Art Education*, 1985, *38* (2), pp. 23-27. (EJ314518)**

This is an evaluation, by the author and a research team, of the State of Utah's new art curriculum guide, "Art is Elementary." The evaluation showed that the new method of teaching brought about significant student gains in cognitive achievement compared with students in traditional art classes. This new model emphasized a move from the project approach to one of concentration on valid art concepts.

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